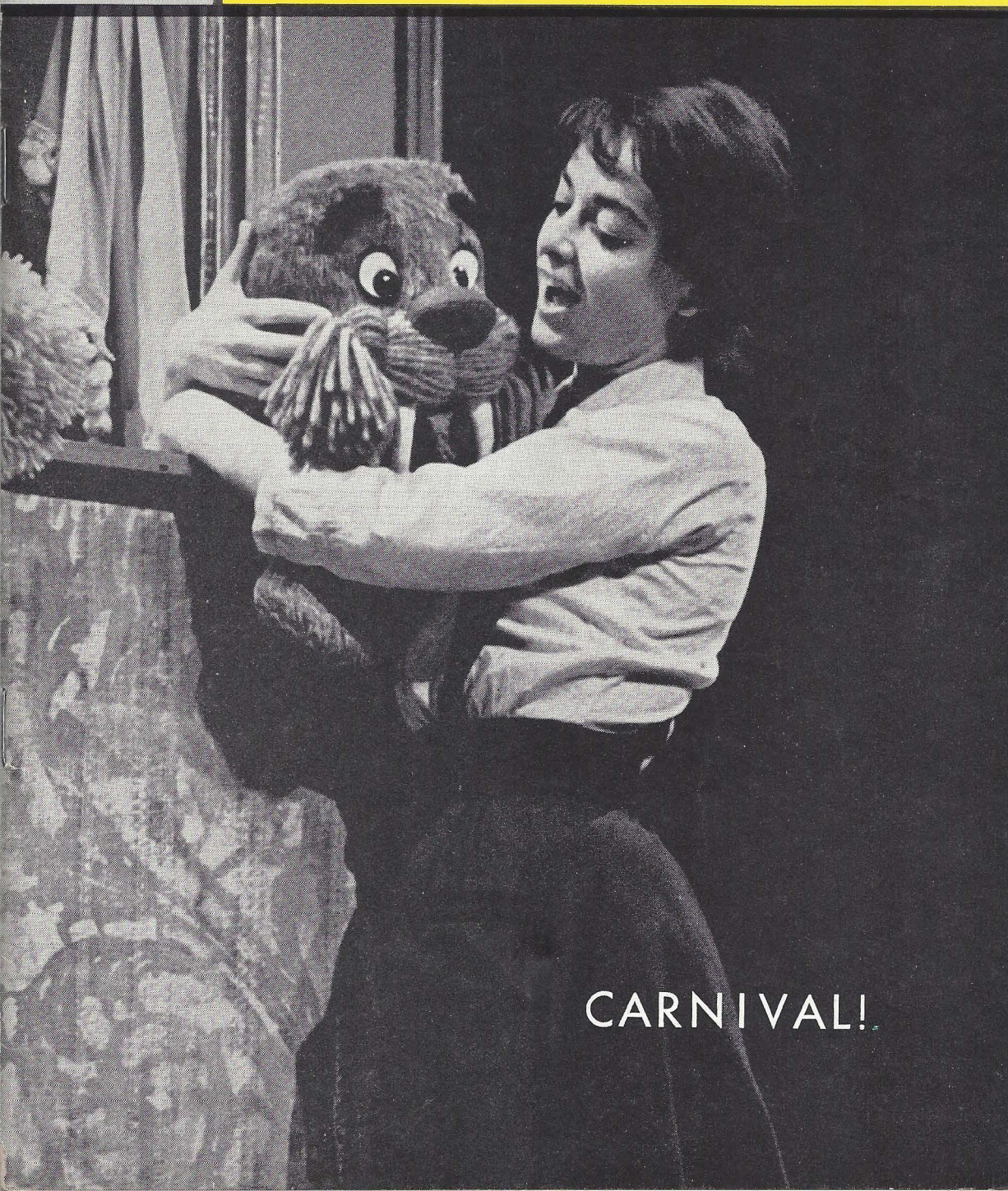
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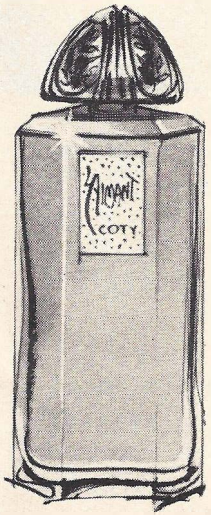
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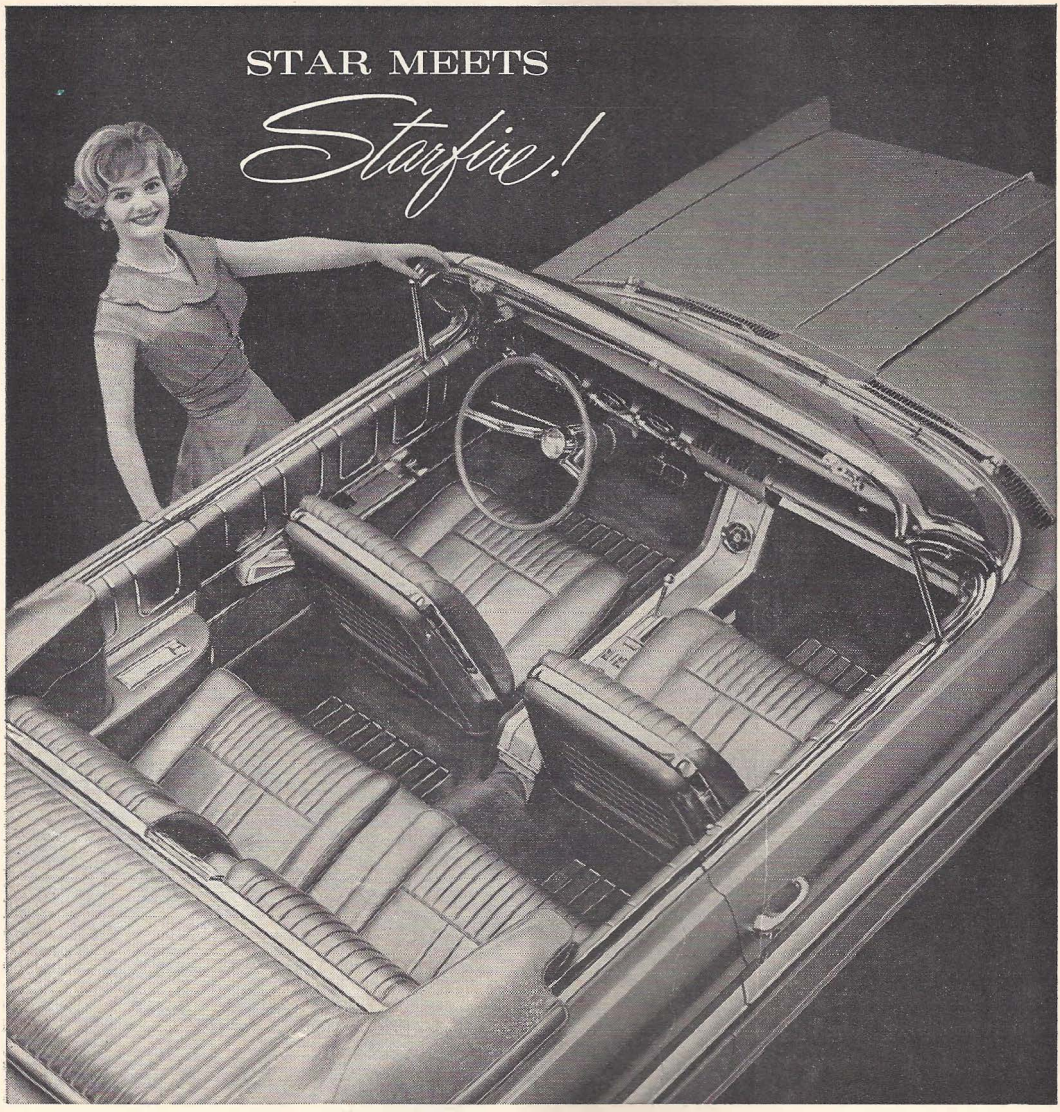
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STEPHEN SONDHEIM

/ Michael Braun

For the past few years theatregoers and critics have been singing the words and praises of Stephen Sondheim, a young man with a mind like a sparkler, who wrote the lyrics of *West Side Story* and *Gypsy*. The bouquets he received for these shows, his first and second on Broadway, are of the kind whose fragrance lasts through several seasons while the recipient alternately sniffs and considers ideas, contracts and other amusements. Since the opening of *Gypsy* Mr. Sondheim has been asked to write the lyrics for at least half a dozen musicals that eventually reached Broadway, in addition to some that never passed the martini stage. Although this was flattering, it placed him in a lyrical limbo. Mr. Sondheim, who is also a composer, determined that the only thing that would lure him out would be the possibility of a show which would send the audience out not only singing his words but whistling his music.

His determination to attempt something new once he had mastered writing lyrics is indicative and typical of this darkly intense man and his work. Both possess an abundance of imagination, perception and the sureness of a marksman first class. His goals are innovation and perfection and if a New Frontier exists in the American musical theatre, a large part of it may be found in the mind of Stephen Sondheim.

He is simply not content to stick to a formula no matter how successful it may be. When he speaks about the theatre it's as an explorer rather than an exploiter. This kind of talk is common on Broadway but very rarely backed with results. In Mr. Sondheim's case the proof is in the viewing. "I wouldn't mind putting my name to a flop," he says, "if it has done something that hasn't been tried before." Both *West Side Story* and *Gypsy* planted flags in uncharted territory and both have received the sincerest form of flattery in the short period since they appeared.

While he was waiting for a production that would proclaim "Words and Music by Stephen Sondheim," he composed a background score for Arthur Laurents' comedy *Invitation to a March*. Finally, Burt Shevelove, an old friend, approached him with an idea for a show. Mr. Shevelove is an erudite, witty man who is one of the country's leading impresarios of that organizational *volksoper,* the industrial show, produced to help sell a product. For several years, while composing rhapsodies to carburetors, Mr. Shevelove had mulled over the notion of adapting the works of the Third Century B.C. Roman dramatist Plautus to the musical-comedy stage. Mr. Sondheim was enthusiastic and agreed to work on it.

He had studied musical composition when an undergraduate at Williams and says that melodies come to him more easily than lyrics which "consist of touching the pen to paper every half hour." A friend has remarked that Mr. Sondheim is "tortuously exact about images" and worried because one of the characters in *West Side Story* used the phrase "tonight there will be no morning star." * Mr. Sondheim thought it was "too poetic" for a gang leader, even one based on Romeo. Jerome Robbins, the director, disagreed.

Although he enjoys writing music and words equally, he says, "I can criticize my lyrics more accurately because I have heard them in theatres under varying conditions. I prefer my lyrics to be closer to speech than to poetry because as poetry is on the page, it can be gone over. A song must make its impact felt immediately. Sometimes, because the music has an emotional impact of its own, a song can say something even more directly than either prose or poetry."

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Mr. Sondheim is more concerned with the thought, pattern and correctness of a lyric, as well as the way it is set musically, than with rhyme. "Anybody can rhyme 'excelsior' and 'Chelsea or,' but I'd rather have an ear-catching thought than an eye-catching rhyme."

Badinage and persiflage are studiously avoided in the Sondheim lyric. "It is hard to think of simple lines," he explains. "The clever ones come easily." One of his favorite lyrics occurs in the song "Somewhere" in *West Side Story*. The young lovers dream about a place with "peace and quiet and open air," with "time together and time to spare" and the boy sings "hold my hand and we're halfway there." * Mr. Sondheim feels it is the best image in the show and says it "just came to me like that. Usually I make hundreds of revisions on each line. God, the gems that I have to discard."

When he is working on a show his capacity for taking pains can sometimes induce them in others. Hal Prince, the co-producer of *West Side Story* and an old friend of Mr. Sondheim, says, "Steve is the most self-critical artist I know, but his greatest talent next to writing music and lyrics seems to be for procrastination." Mr. Sondheim tends to shrug off any allusions to his diligence: "In a short art form you have to be perfect."

Leonard Bernstein, the composer of *West Side Story,* asked him to write the lyrics for *West Side Story* after admiring *Saturday Night,* a musical Mr. Sondheim wrote but never had produced. The conductor, composer and television star, a Sondheim devotee, says, "The only trouble with Steve is that he is too gifted. His interests are so wide ranging that he has a severe time problem, to which I am most sympathetic, having a similar one myself."

Mr. Bernstein has the New York Philharmonic and numerous other good works to occupy him when he isn't composing. Mr. Sondheim, it seems, would rather spend his time doing just about anything besides writing words and music. The late Lorenz Hart had a similar problem and, according to legend, had to be locked in a room so that he could concentrate on small hotels and wishing wells instead of everything else. Mr. Sondheim has not yet been forcibly detained, but he cannot resist walking under a marquee for "Cinerama" and mentally twisting it until it comes out "American."

During his non-working (*i.e.,* daytime) hours Mr. Sondheim paces about his house in Turtle Bay talking, watching old movies on television, playing games or inventing them. One of his favorite topics of conversation is, naturally, the musical comedy. He is against it—at least the way it is now. He claims that the so-called integrated musical reached its zenith with *Oklahoma!* He feels the lyrics Du Bose Heyward wrote for *Porgy and Bess* are the best he has ever heard.

In addition to Heyward he admires several other lyric writers, two of whom, Frank Loesser, "especially for *Guys and Dolls,*" and Dorothy Fields who wrote the words for *A Tree Grows in Brooklyn,* claims Mr. Sondheim, "seldom make a mistake." He considers Yip Harburg's work on *Finian's Rainbow* examples of "marvelous thoughts that are perfectly set."

Above everyone, however, is the late Oscar Hammerstein II, who was Mr. Sondheim's mentor and friend. "Ockie had his faults," says the young man, "but he was a pioneer who was not afraid to be simple. That was his genius. Among other things, he taught me always to keep my mind on where a song is going to finish." On Mr. Sondheim's grand piano is a large portrait, in a silver frame, of Mr. Hammerstein inscribed, "For Steve, my friend and teacher."

The shelves in his house are filled with board games. Among the variants on "Snakes and Ladders," "Conundrums," and "Jeu de l'oie" are two self-designed Sondheim specialties called "Stardom"

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and "Hal Prince." The latter, or "How To Get a Show on Broadway by Really Trying and Applying Yourself Damn Hard," is Mr. Sondheim's *chef-d'oeuvre.* It is an incredibly complicated game based on *Monopoly.* The game is supposed to last a theatrical season of thirty-six weeks. It is assumed that it is easier to get an actual show produced on Broadway than it is to win the game. Hal Prince claims to be the only person who has ever won.

When he is not inventing or playing games, Mr. Sondheim is solving puzzles. He is probably the only lyric writer in New York who uses Chamber's *Twentieth Century Dictionary* because that is the reference recommended for the Ximenes Crossword in the London *Observer.* This puzzle and the one in the English paper *The Listener* are the only ones Mr. Sondheim considers challenging enough. In comparison to these Olympiads of crosswords, the Double-Crostic in the Sunday *New York Times* is like a game of follow the dots.

Just before he sits down to work Mr. Sondheim tries to watch the *Late Show.* He is literally what *Time* likes to call a "Cinemaddict." A friend recently presented him with a three-volume work containing the title of every film ever copyrighted. He realizes that some of them have never been produced, but if they have he wants to see them, if he hasn't already.

After the film, when the city is quiet and the telephone has stopped ringing, he works. "Steve is marvelous under pressure," says Hal Prince, a frenetic fellow two years Mr. Sondheim's senior, "but his output isn't as great as it could be." Mr. Prince is understandably impatient because he has signed Mr. Sondheim to do the music and lyrics of a musical adaptation of *Sunset Boulevard.* Mr. Sondheim has agreed to begin work as soon as he finishes the adaptation of Plautus, which is being produced by David Merrick this fall and is tentatively titled *A Funny Thing Happened on the Way to the Forum.*

Mr. Sondheim describes the show as a "celebration of comedy." It is sort of a "Romanesque," combining qualities of ancient Rome and burlesque. "We want to have only basic comedy," says Mr. Sondheim. "No jokes and no anachronisms." He illustrated by recalling that at one point in the preliminary script, prepared by Burt Shevelove and television writer Larry Gelbart, a character was to have held up a jug of wine, looked at it and exclaimed, "IV, that was a good year." Funny, but not authentic, so it went. The songs in the show are what Mr. Sondheim calls "short form, that is, they are not developed or there is one thought that is purposely undeveloped." He says that he is "not interested in exploring characters in the songs but in making a swift point and going on with the show." The production will be highly stylized in the manner of a vaudevillian *commedia dell' arte.* The only thing it will have in common with *West Side Story* and *Gypsy* will be Mr. Sondheim, Jerome Robbins, who will direct, and "the hope that it will be another way of advancing the musical theatre."

Cicero found fault with the iambics of the Roman comedians generally as *abieti,* "slovenly," but admired Plautus as *elegans, urbanus* and *ingeniosus.* The same might be said for Mr. Sondheim, who in addition has an unswerving commitment to the modern musical theatre. He can also instantly tell you every movie that Lucille Bremer ever made; solve a *Listener* diagramless impossible in minutes; explain that a large congregation is like a famous opera singer because it's a Lotte Lehman.

One of the lyrics in *Gypsy* goes — "You either got it, or you ain't."

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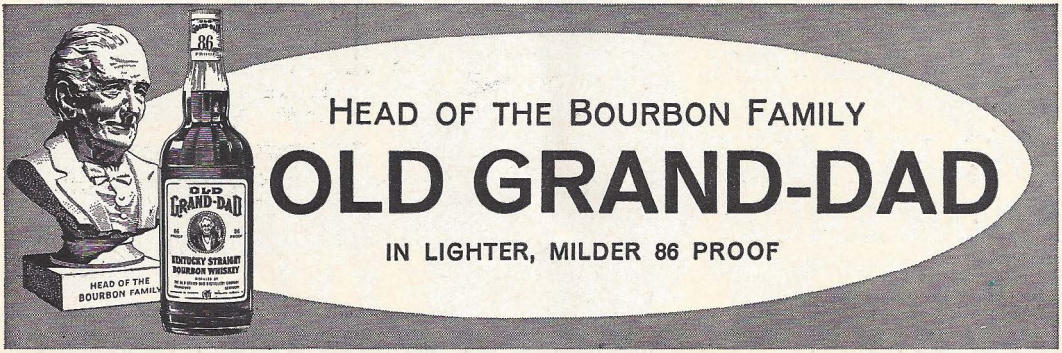
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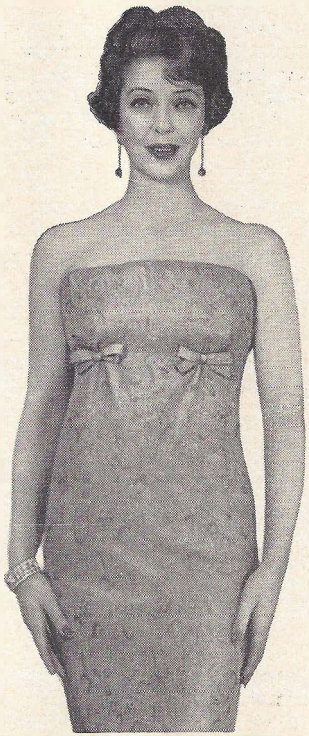
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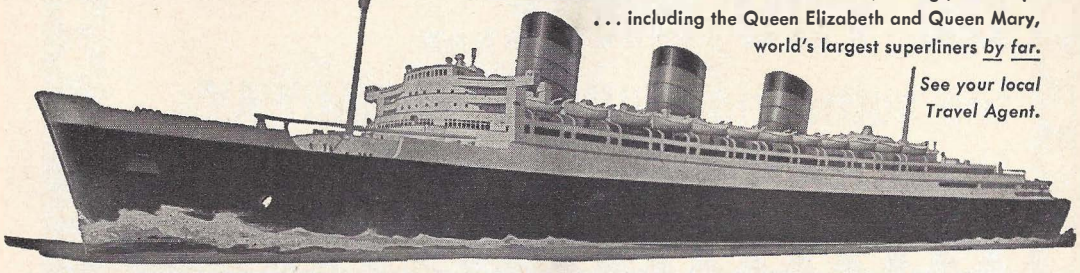
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Grobert WILL LEE

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Miguelito GEORGE MARCY

Dog Trainer PAUL SYDELL

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Harem Girls NICOLE BARTH, IVA MARCH, BETI SEAY

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3. "FAIRYLAND" Puppets
4. "I'VE GOT TO FIND A REASON" Paul
5. "MIRA" Lili
6. "SWORD, ROSE AND CAPE" Marco and Roustabouts
7. "HUMMING" Rosalie and Schlegel
8. "YES, MY HEART" Lili and Roustabouts
9. "EVERYBODY LIKES YOU" Paul
10. "MAGIC, MAGIC" Marco, Rosalie and Lili
11. "TANZ MIT MIR" The Bluebird Girls
12. "CARNIVAL BALLET" Lili, Carnival People, Townspeople
13. "MIRA" REPRISE Lili
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4. "BEAUTIFUL CANDY" Lili, Puppets and Vendors
5. "HER FACE" Paul
6. "GRAND IMPERIAL CIRQUE DE PARIS" Jacquot and Carnival People
7. "I HATE HIM" Lili
 "HER FACE" REPRISE Paul
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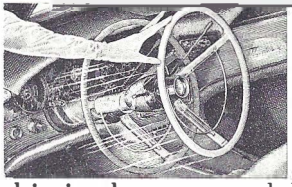
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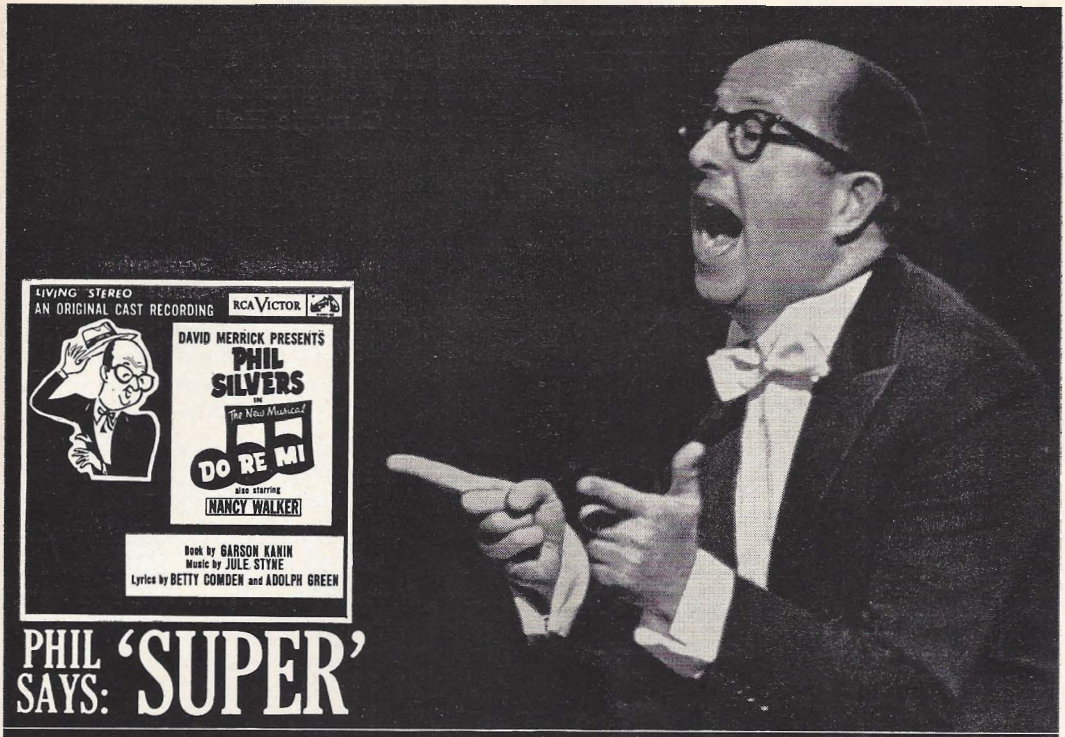
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Who's Who in the Cast

ANNA MARIA ALBERGHETTI

Lili

Since an epic evening at Carnegie Hall when Miss Alberghetti made her American début as a concert singer at the age of thirteen, her career has continually flourished. It led to concert halls, supper clubs, such as the Waldorf's Empire Room, television, films and now the stage. After Carnegie Hall, Miss Alberghetti went on to give concerts at Lewisohn Stadium, the Robin Hood Dell, to perform as a soloist with the Boston Symphony Orchestra. Although deluged with offers, her father decided to take her back to Italy. There they were sought out by Gian Carlo Menotti who needed a young girl to handle a difficult leading role in the film version of *The Medium,* a role demanding dramatic intensity and vocal range. Her performance in this film attracted the attention of director Frank Capra who promptly cast her with Bing Crosby in *Here Comes the Groom.* She then appeared with Lauritz Melchior in *The Stars Are Shining,* with Dean Martin in *Ten Thousand Bedrooms,* and in other films, the latest being *Cinder-Fella,* with Jerry Lewis, Judith Anderson and Ed Wynn. On television she has appeared in such excellent shows as Cole Porter's *Aladdin* and *A Bell for Adano.* Miss Alberghetti, who this year became an American citizen, was born of a musical family in Pesaro, Italy. Her father was a renowned artist and concert master; her mother a concert pianist. Under her father's tutelage she gave her first concert at the age of six. It was fortunate for the family then living on the Island of Rhodes, which was threatened by war. For after listening to Anna Maria sing his favorite arias, the governor permitted the Alberghettis to go to the mainland. At the war's end, Anna Maria toured the continent singing in Europe's most famous concert halls in Stockholm, Paris, Oslo, Rome, Venice, Milan and other cities. While concertizing in Denmark, she was heard by an American manager who offered to bring her to New York. A few months later a young lady of considerable aplomb was singing at Carnegie Hall.

JAMES MITCHELL

Marco

Besides being an accomplished actor, Mr. Mitchell is one of America's gifted dancers. As fine choreography became an integral part of American musical theatre, his talents were constantly sought out. He was recruited for the leading dance role in *Bloomer Girl* and *Billion Dollar Baby.* For his performance as Harry Beaton in *Brigadoon,* he was cited with a Donaldson Award. After *Brigadoon,* he divided his time between Broadway and Hollywood, where he appeared in the films *Border Incident, Stars in My Crown, The Prodigal, The Peacemaker, Oklahoma!, Deep in My Heart* and *The Bandwagon.* Broadway beckoned again and Mr. Mitchell appeared in *Paint Your Wagon* and *First Impressions,* the City Center productions of *Carousel* and *L'Histoire du Soldat.* Off Broadway he played the challenging role of Mack the Knife in *The Threepenny Opera,* and had an actor's field day playing five different roles in Ben Hecht's *Winkelberg.* His varied career has included guest soloist engagements with Ballet Theatre, national tours as the star of Agnes DeMille's Dance Theatre, the television spectacular *An Evening with Cyd Charisse* and a wide range of dramatic roles for Armstrong Circle Theatre, Omnibus and Play of the Week. Mr. Mitchell hails from Carmel, California.

KAYE BALLARD

Rosalie

Not only is Miss Ballard a noted performer on the musical stage, but she is also held in high esteem in supper clubs, on television, as a panelist, as a recording artist and in films. Miss Ballard first appeared on the stage as a featured performer in the Ray Bolger revue *Three To Make Ready.* Her next performance on the stage was in *Top Banana.* In London, she played a role



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Germaine Monteil



in *Touch and Go* and while there did two command performances for the King and Queen. Here, in America, she became a star in the Phoenix Theatre's *The Golden Apple,* a sophisticated musical by the late John Latouche. After starring on the Colgate Television Comedy Hour, she made the film *The Girl Most Likely,* one of her fellow actors being *Carnival*'s director Gower Champion. As a supper club artist, she has sung and quipped in such posh watering places as the Bon Soir, the hungry i, the Empire Room, the Blue Angel. On television she has cavorted with Ed Sullivan, Steve Allen, Perry Como, Garry Moore and Jack Paar. Miss Ballard has recorded her Bon Soir nightclub act and The Fanny Brice Story. Her initiation into the rites of show business took place at the Stage Door Canteen in her native Cleveland when she was fifteen years old. She was soon seasoned enough to join the Spike Jones troupe playing both the flute and the tuba and taking part in his madcap merriment.

PIERRE OLAF

Jacquot

M. Olaf introduced his brand of Gallic drollery to American audiences in an earlier David Merrick production *La Plume de Ma Tante.* In France, he served the cause of fine theatre in appearing as a member of the Louis Jouvet company. He also served under Jean Renoir in a French production of *Can-Can* and in a play of Renoir's, *Orvet.* He served a somewhat hardier apprenticeship under Michel Dere who ran an avant garde theatre on the Left Bank. "There," states Mr. Olaf, "I learned how to create a sumptuous ballroom out of two pieces of wood and an old cloth." His services were enlisted for a musical comedy called *The Eiffel Tower Killing,* the forerunner of a form called St. Germain des Pres revues. At The Galerie, a cabaret on the Rue de Seine, Mr. Olaf did a humorous act revolving around a performer's inability to sing. His début in the theatre was quite inadvertent. He had never studied acting, but a friend who was

playing the leading role in Jan de Hartog's *Skipper Next to God* said they were looking for a young man to play the mess boy. Olaf, then seventeen, looked the type. In a moment of mock heroism he asked to read. He got the part, and an unlooked-for career got under way. M. Olaf is a native of Bordeaux, France. He was born on Bastille Day.

JERRY ORBACH
Paul Berthalet

Mr. Orbach is making his Broadway début in *Carnival!* Last season he received glowing praise from the critics for his performance as the narrator in the off-Broadway musical *The Fantasticks.* He was immediately hailed as a fresh, new talent of the musical stage and on the basis of his performance was recruited for his role in *Carnival!* Prior to *Fantasticks,* Mr. Orbach toiled at the other end of Greenwich Village in *The Threepenny Opera,* shuttling between the roles of the Street-singer and Mack the Knife. He recently played a prominent role in the Ingrid Bergman television special *24 Hours in the Life of a Woman.* Mr. Orbach is a native of Chicago, and an alumnus of Northwestern University.

HENRY LASCOE
Mr. Schlegel

Mr. Lascoe's most recent appearance was in *Fiorello!* Earlier he functioned in a dual capacity in *Romanoff and Juliet,* playing the Russian ambassador, then taking over the leading role from Peter Ustinov. After ten years of straight plays which included *Journey to Jerusalem, Out of the Frying Pan, Brooklyn, U.S.A., The Rugged Path, Me and Mollie, Now I Lay Me Down to Sleep* and *What a Life,* Mr. Lascoe went on to musical comedy, playing in *Call Me Madam, Wonderful Town, Silk Stockings* and *Fanny.* Mr. Lascoe studied at the American Academy of Dramatic Arts, took further classes with Tamara Daykarhonova. A native New Yorker, he made his début in a Hunter College production of *Macbeth.* On television, Mr.

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Lascoe has appeared in starring and featured dramatic roles on all major networks.

GEORGE MARCY

Miguelito

Mr. Marcy appeared most recently as "Bernardo," the leader of the Puerto Rican contingent in *West Side Story*. He has been seen in New York in *Damn Yankees, The Littlest Revue,* and *Shoestring '57*. He also appeared in the Mickey Rooney film *The Last Mile,* and has made many television appearances. Mr. Marcy is from Bridgeport, Connecticut, spent two years in the Army, learned the craft of the theatre at the American Theatre Wing and The Neighborhood Playhouse, under the direction of Sanford Meisner.

WILL LEE

Grobert

Mr. Lee began acting with the Mobile Theatre of Action, one of the earliest off-Broadway groups. He went on to the Federal Theatre Project, appearing in The Living Newspaper. As a member of the Group Theatre acting company, he played roles in *Johnny Johnson, Night Music,* and replaced John Garfield in the role of Siggie in *Golden Boy*. He appeared in *Family Portrait, Boy Meets Girl, Heavenly Express, The Time of Your Life, The Shrike, The World of Sholem Aleichem* and *Once Upon a Mattress,* in which he did a superb pantomime as the king. One of his more interesting films was *The Little Fugitive*. Mr. Lee is a well-known acting teacher, and currently has his own classes.

PAUL SYDELL

Dog Trainer

Mr. Sydell and his canine assistants, Suzie, Smoothy and Dingle-Dingle, are a top variety act. They have entertained audiences in such supper clubs as the Copacabana, the Palmer House, and Chez Paree. They have played all the leading theatres including the Radio City Music Hall, and appeared on all the leading television shows including those of Ed Sullivan, Perry Como and Patti Page. Mr. Sydell was once

an acrobat. He had a little pet dog who was so clever that he worked his way into the act. That's how his current specialty all began. Mrs. Sydell travels with the act and cooks for Suzie, Smoothy and Dingle-Dingle. Once a week, after their bath, they get egg yolk enlivened by a dash of cognac.

THE MARTIN BROTHERS

Jugglers

The Martin brothers, José and Santos, are making their initial appearance in a Broadway show. They are from Argentina and have two other brothers and three sisters, all of whom are in show business. They have performed their juggling feats all over the world. Here in America, they have been seen at the Latin Quarter and Las Vegas. They appeared with Bing Crosby at Pebble Beach. On television, they are frequently guests on the Ed Sullivan Show, as well as other major network shows.

DEAN CRANE

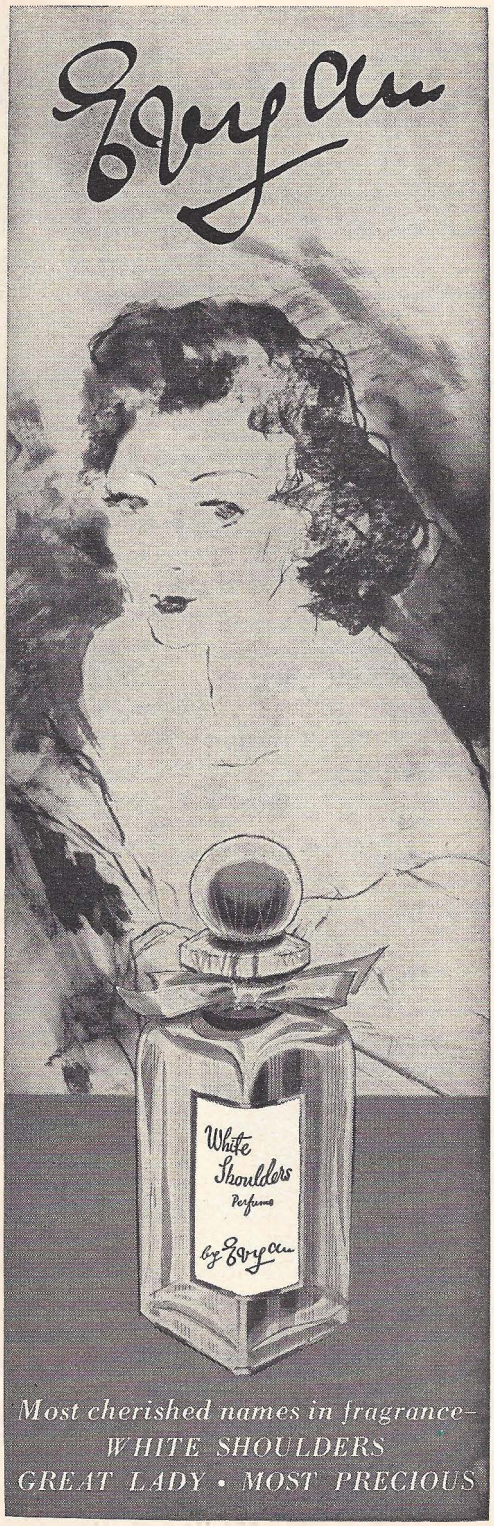
Stilt Walker and Aerialist

Mr. Crane appeared as an aerialist and dancer in *Fanny*. He was also seen on Broadway in *Lute Song* and John Murray Anderson's *Almanac*. He was a soloist at the Radio City Music Hall and appeared in several Italian films. For the past several seasons he has performed at Jacobs Pillow. He began his career as an entertainer with a circus. Of American Indian and Irish descent, he was born in Denver.

LUBA LISA

Princess Olga

Until hired for *Carnival!*, Miss Lisa had never seen a belly-dancer. She learned the art watching performers in Greek night spots. She has played leading roles in summer stock, and recently appeared in the film *Pepe*. She was featured in the role of Anita in the touring company of *West Side Story*. A native of Brooklyn, she is a graduate of the High School of Performing Arts and The American Theatre Wing, and studies dancing with Frank Wagner.



IGORS GAVON
Doctor Glass

Mr. Gavon is a Canadian who has played a wide variety of roles in more than fifty different productions in his own country. He has appeared in classics, musical comedies, contemporary plays, and at the Stratford Festival. Here he played in Tyrone Guthrie's production of *H.M.S. Pinafore* presented by the Phoenix Theatre. One of his more interesting experiences was entertaining a United Nations contingent in the Gaza Strip. This is his first venture on a Broadway stage.

MARY ANN NILES
Gladys Zuwicki

Miss Niles was seen on Broadway recently in *La Plume de Ma Tante.* On Broadway she appeared in *Dance Me a Song, Make Mine Manhattan, Shangri-La.* She has played leading roles in the summer tents and entertained in the finest supper clubs. Miss Niles has concertized at Jacob's Pillow, and toured Europe with the American Dance Theatre. She has also appeared on most major television shows.

CHRISTINE BARTELL
Gloria Zuwicki

Miss Bartel entered theatrical precincts through the portals of a Gilbert and Sullivan repertory company. She has appeared in off-Broadway productions and various opera troupes, including the Amato Opera and the Lemonade Opera. On Broadway she appeared in *Ballet Ballads* and *Annie Get Your Gun.* Miss Bartell is a native New Yorker.

JUNE MESHONEK
Greta Schlegel

Young Miss Meshonek is making her initial appearance in a Broadway show. She has appeared with the Little Orchestra Society, and with a professional production of *Cavalleria Rusticana.* She received ballet training at the Metropolitan Opera Ballet School.

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Wardrobe Mistress Sally Gordon
Music Contractor Morris Stonzek

"Carnival!" was originally based upon a story entitled "The Seven Souls of Clement O'Reilly" by Paul Gallico.

CREDITS

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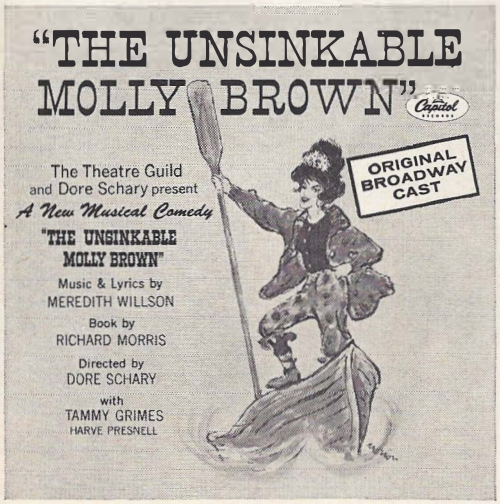
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PHASES IN FASHION

New Spring: New Beauty

However you may feel about spring, the fact is it's here. Fortunately, there are a number of things you can do about refurbishing your looks besides buying a wardrobe of Diors. Get the Diors, too, if you can, of course, but they'll do a lot more for you if you've up-dated your hair-do, restyled your make-up and restored your winter-weary complexion to a state of flawlessness and vitality.

The first step, considering the horrendous winter we've had, is to put yourself in the hands of a skin-care expert such as Georgette Klinger. Under the Klinger ministrations you discover the real meaning of "individual" treatments. Each starts with a painstaking analysis of your skin. This is recorded on a chart and serves as a means of determining progress in correcting complexion faults. Next comes a thorough skin cleansing, using a make-up remover cream followed by whichever of the numerous Klinger liquid cleansers is the right one to cope with your own skin's idiosyncrasies. After this there's massage and a facial steaming (dozens of herbs are in the steaming brew) to open pores and make them more receptive to the mask which is the next thing on the agenda. There are cleansing masks, pore-tightening masks, hot oil masks to correct dryness, special masks for acne or blemishes, and a score of others. You get the one your skin condition needs. These individually prescribed salon treatments can be supplemented or even reproduced at home with Georgette Klinger preparations to expedite the complexion renovation. Miss Klinger will provide the most helpfully explicit coaching via the U.S. mails if Madison Avenue isn't within commuting distance for you.

With short hair back in fashion, many a desperate woman is discovering that the hairdresser who manipulated her more luxuriant tresses so successfully during the past years is far from being a wizard with the scissors. Short doesn't mean "shorn," fortunately, so what's required is master hair-cutting. This is just the thing you get from Warren of the St. Regis, a vastly talented young man who comes by his expertize quite logically since he's the son of the Mr. Brickner who was tops in the same field here in New York a generation ago. Warren has the know-how to cut what the trade terms "line," meaning that the basic form of your hair style is built in the cutting. A head treated in this manner doesn't have to be rushed back to the salon for emergency settings (much as Warren and his helpers would love to see you). The hair-do simply doesn't collapse, even under the most energetic brushings. Come to think of it, Warren would be the very person to visit before taking off on that spring safari because he also instructs as well as he cuts. You'll set off with a new hair style that you'll know just how to handle yourself.

The answer to the make-up question could very well be Stendhal, a cosmetic house as French as the Paris couturiers who've dreamed up all the brilliant spring fashion colors that have caused the switch to lighter, softer make-up. An authentic Stendhal cosmetic master-work, however, even though it was conceived, compounded, packaged and sealed in France, is neither exhorbitantly priced nor difficult to shop for. Right now you'll be particularly interested in their Stendhalcolor for the way it can give you a shine-free make-up with just the right amount of added color tone to transform your complexion into something nearer the fresh, young look that is your ideal. Stendhalcolor, by the way, comes in a tube and in a range of nine exceptionally attractive shades. It's very light-textured but gives sufficient coverage to be worn without powder if you choose. The Stendhal lipsticks come in something like thirty tints, including *Fraicheur, Merveilleux* and *Fanfaron*, three delicate and utterly different shades of rose appropriately keyed for the new make-up mood. — ELIZABETH LAPHAM

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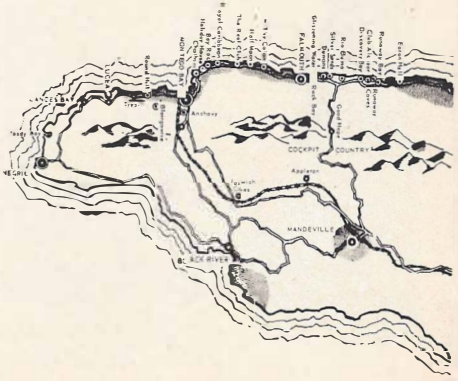
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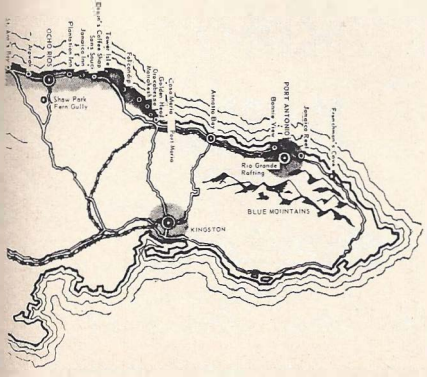
THE COOL CUSTOMER

Shopping in Jamaica

• When Eugenia Sheppard made the observation in her *Herald Tribune* column several weeks ago that she was bored with Pucci prints, the international repercussions must have been staggering. • I, for one, can report that at Jamaica's elegant Round Hill Hotel and cottage colony, the guests who had been wearing them as a sort of school uniform were in a mild state of shock. That simple statement had automatically made half their wardrobes obsolete and deprived them of a visual passport to each other (the assumption had been that any unknown woman who appeared with a poodle or a Pucci couldn't be *all* bad). But instead of throwing themselves off the side of the raft, they bravely rallied and did some strategic on-the-spot shopping—which can't be considered a total hardship. • Right at Round Hill, which John and Liz Pringle run like a small, self-sustaining principality, Polly Hornberg's Calypso Shop has a collection of island-made shorts, slacks, beach and dinner dresses, a lot of them in riotous cotton prints, that can hold their own in any resort the world over. The prices aren't *piccolini*, as we say around the Uffizi, but then neither are Pucci's. • In nearby Montego Bay, besides the smart specialty shops that cluster around the base of the leading beach-front hotels, Dorothy McNab's waterfront emporium does a brisk over-the-counter trade and an even brisker cus-



tom order business. Her collection of silks and saris represents an investment of time and taste in addition to hard cash, and her inner sanctum boutique is geared to turning out quite sumptuous gowns, expertly fitted, in three days' time. One salmon-silk dinner dress with a bodice beaded in tiny, salmon-colored seashells can be made to measure at about $150. (The beading is done in advance by the local talent.) Dorothy McNab (sister of New York decorator, Rose Cummings, possibly the first woman to wear truly blue hair into the bright light of day) is also backing patio pajamas (which look divine on Liz Pringle as, indeed, anything would) for gala evenings, and party dirndl skirts, either knee or ankle length, made of bright silk and satin patchwork at about $100. Dorothy McNab's goodies are also available in her second shop in Ocho Rios, and a few, I hear, at Neiman-Marcus. • By way of incidentals, the mad straw hats can still be had at early morning market, but I suspect even the natives are beginning to find them tiresome. And hand-culled seashells can be bought from little boys at little stands along the sea roads. The souvenir sleeper of the year, however, turns out to be Benjamin's Eau de Cologne, a deliciously spicy scent in an unpromotional bottle, that sells at about 75¢. I was introduced to it by Ralph Strain whose piano playing jollies up the Round Hill bar each night and whose record on Roulette label will be out any week. Jamaica's Little Season, beginning at Easter, is now in full swing. — GERI TROTTA



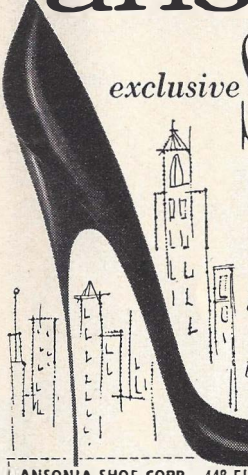
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The Colony Restaurant

A Gentle Sound

With the persistence of a gentle sound which ultimately, by power of its prolonged and insistent repetition, obliterates louder noises, the music written pre-1800 seems to be making prodigious inroads where once nineteenth-century colossuses were all-mighty. Increasingly, interest is growing not only in composers of the baroque and rococo but in those still mysterious men who wrote and performed music during the Middle Ages and the Renaissance. Our appreciation of the vast trove which exists in libraries all over Europe and in the U.S.A. is being facilitated gloriously by the Archive Production of the Deutsche Grammophon Gesellschaft which releases its treasures here, through Decca. Thus far Decca has issued some 150 LPs, music ranging from at least nine LPs of Gregorian chants to marvellous recordings of not only Bach's, Handel's and Mozart's more obscure works but even some of their best known. Here are also social dance music, love and lusting songs, lullabies and religious music, music to sleighride by and music descriptive of feasting and food itself. Here is music from Spain, France, the Netherlands, Germany, Britain, music once sung by trouvères, troubadours and minnesingers, music chanted by royal choirs and the great ensembles of Europe's basilicas — music heard throughout Europe anywhere from 900 to 1800, much of it quite unknown, save to scholars, until Archive brought it so beautifully to life again. Begin with organist Helmut Walcha's recording of a Bach Passacaglia (the one in C Minor is very great) or a single LP of exquisitely sung Handel songs.

— Leo Lerman

BEFORE & AFTER THE THEATRE



BULL AND BEAR

a fine English Tavern where congenial atmosphere and hearty fare prevail.

111 EAST 49TH STREET
PLaza 8-0022
THE WALDORF-ASTORIA
A HILTON HOTEL

Le Restaurant Par Excellence
QUO VADIS
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26 EAST 63RD STREET AT MADISON AVENUE
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CONTINENTAL CUISINE OF DISTINCTION
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OPEN SUNDAYS

the finest in Italian food
ITALIAN
24 W. 55 ST.
daily except Sunday
luncheon
cocktails
dinner
PAVILION
JU 6-5950

JUSTERINI & BROOKS

Charles Dickens was an eminent patron of Justerini & Brooks, purveyors of fine wines and spirits for over two centuries. Today this celebrated house is famous for a standard of quality that has brought good cheer to every corner of the world. Try famous J & B Rare Scotch, of flavour unsurpassed.

Pennies more in cost
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RARE SCOTCH WHISKY
86 PROOF BLENDED SCOTCH WHISKY
"World's Finest" Imported by The Paddington Corp., N. Y. 20



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CAFÉ LOUIS
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Reservations: Circle 6-5800
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15 WEST 49 STREET
At Rockefeller Plaza
Open until 1 A.M. every day

AFTER THE CURTAIN CALL
Relax with a drink and a snack...
Dance yourself another enchanted hour or two at...



Roseland
DANCE CITY
TERRACE RESTAURANT • BAR
52ND STREET WEST OF BROADWAY
CONTINUOUS DANCING • 2 GREAT BANDS EVENINGS EXCEPT MONDAY
MATINEES THURSDAY AND SATURDAY
SUNDAY CONTINUOUS FROM 3:30

FOOD A LA CARTE

Bountiful Brunches

Brunch is for lovers or the lazy. As spring warms the air and lightens the hearts of New Yorkers, there are few things nicer than awakening late and strolling forth, possibly *New York Times* under arm, and walking a few blocks to a good brunch well served in comfortable surroundings.

Perhaps the most traditional place for such goings-on is the Fifth Avenue Hotel (5th Ave. and 9 St.). The parrots in the strange room devoted to birds, just off the lobby, and the aging lady residents have been watching people stream into the comfortably proportioned Pink Room for ages of Sundays. The slightly old-New York atmosphere and the good food are delightfully augmented by the fact that this is one of the best values for the money. From 12 to 3, for $2.50, you can have a many-coursed breakfast or lunch or combination which is how it all should be.

Less traditionally and if you can hold out until it opens (1 p.m.: blue laws), you can go to Luchows which is at this time — probably the only time in its whole week — uncrowded. Sit in the bar; sink into the gemütlichkeit; order an apple pancake (one should do for two normal appetites); then command a bloody mary, white wine, beer, or strong black coffee, whichever of these seems to suit your Sunday ritual.

Uptown and poshly, you can go to the Gotham Hotel (5th Ave. and 55 St.) where they serve an elegant but slightly more expensive brunch from 11 to 3. Their prices range from $2.50 for a complete brunch to $4. They serve fewer courses than the Fifth Avenue Hotel, but more than enough to keep you feeling well fed. The atmosphere is leisurely and refined; the service is excellent.

— Barbara Poses Kafka

before the curtain | PLAYBILL'S Dining Guide | after the show

L—Luncheon D—Dinner AC—Air Conditioned

ALBERT FRENCH RESTAURANT—42 E. 11th St. Complete dinner incl. all the sirloin steak, fried shrimp or ham steak you can eat for a fantastic $2.65! Incl. Sidewalk Cafe & free Village bus tour. Bar. L. D. OR 3-3890.

ARTHUR MAISEL'S RESTAURANTS—7th Ave. at 48th St.; 42nd St. E. of B'way; B'way at 51st St.; 50th St. W. of 6th Ave. Luscious pastries, overstuffed sandwiches, charcoal hamburgers, sodas. superb coffee. Pop. prices. Open late.

ARTISTS & WRITERS RESTAURANT—213 W. 40th St. Popular with journalists and theatrical people for the last 30 years. Old English atmosphere. Home of Irish coffee. Excellent lunch, pre- and after-theatre dinner. LO 3-2424.

BILL'S GAY NINETIES—57 East 54th St. Everybody sings. Continuous entertainment from 9 P.M. D a la carte entrees $3.00 up. Pianist from 7:30. Opens at 7 P.M. No min. or cov. AC. EL 5-0243—8231.

BRASSERIE—100 E. 53rd St. Pour bien manger a toute heure. 7 days a week. Continental cuisine. Complete L from $1.85. 7-course D from $3.95. After-theatre specialties. Snack to Complete Supper. AC. PL 1-4840.

CAFE LUCCA—110 W. 44th St. Pre-Theatre luncheon. Dinners of all Italian Specialties, served in Fountain Room amidst pleasant decor. L. 11:30 A.M. $1.35 up. D. 3:00 P.M. $1.95 up. Cl. Sun. Amer-Exp. Carte Blanche. JU 2-9400.

THE CATTLEMAN—Elegant "adult Western" steak house at 47th St. & Lex. Ave. Bill Farrell at the piano. 6-oz. cocktails. Daily till 2 A.M. YU 6-4988. SHOW YOUR TICKET STUBS (before or after theatre) FOR A SURPRISE!

CHINESE REPUBLIC — 1482 B'way (42nd St.). Authentic Cantonese Cuisine in the heart of Times Sq. Luncheon, Dinner. Bar & Lounge. Party facilities featuring combination plates & Family Dinners. WI 7-9865.

DAVY JONES SEAFOOD HOUSE — 103 W. 49th (Just off 6th). Serving the ultimate in fine seafood. L. fr. $1.45; a la carte entrees fr. $1.95. After-theatre snacks. Delightful decor. Cocktail Lounge. Free dinner parking. JU 6-2936.

FORUM OF THE TWELVE CAESARS—57 W. 48th St. Hail! The Caesars welcome you to Sun. dining at V Post Meridian and Sat. Luncheon at XII Noon. Luncheon, Cocktails, Pre-theatre Dinner each week day, too. PL VII-III-IV-V-O.

HOUSE OF CHAN—52nd St. & Seventh Ave. Elegant, epicurian dining—Chinese specialties . . . make this the most famous of New York's exotic restaurants. Ideal for before-theatre dinner, after-theatre snack. Bar. L. D. PL 7-4470.

KING OF THE SEA — 879 3rd Ave. (53rd St.). America's foremost seafood house featuring Imperial, Stone, Dungeness & King Crabs. Open daily 11:30 A.M.-12:30 A.M. EL 5-9309. Free Parking. L. D. AC.

LA BOURGOGNE—123 W. 44th St. A real French bistro with candlelight atmosphere; caters to before- and after-theatre clientele. L. 12-3, $1.95 up; D. 4-1, $2.95 up & a la carte entrees from $2.25. Closed Sun. from 5. JU 2-4230.

LA FONDA DEL SOL—123 W. 50th St. Colorful, informal, gay. Every delicacy under the Latin American sun; beef in the manner of the Argentine. L, C, D, After-Theatre Supper with music. PL 7-8800.

LES PYRENEES—234 W. 48th St. Superb French Restaurant, favorite with Theatregoers. Parisian décor. After-Theatre Dinner 'til midnight. Cocktail Lounge. Recom. by Holiday. Sun. from 4. Luncheon, Dinner. CI 6-0044.

LIBORIO—150 W. 47th St. Superb Latin American Cuisine at "West Side's Smartest Restaurant. Theatre District. Colorful, authentic Latin American entertainment. Open 7 days. All credit cards. L. D. AC. JU 2-6188.

LIVING ROOM—915 2nd Ave. (49). EL 5-2262. Intimate night spot. Elegant love seats. Week Day Min. $4.50—Fri. & Sat. $5.50. Food, Bev., Ent. 9-4. Late Show at 2. Cocktails at 5. Bobby Cole Trio—Anne Merlin—Bob Ferro Trio.

PLAYBILL RESTAURANT—44th St. W. of B'way in the Hotel Manhattan. Dine at leisure, walk to the theatre. Shura Devorine at the piano during cocktails and after-theatre supper. Luncheon, Dinner. PL 7-6100.

ROOSEVELT — Madison Ave. at 45th St. The Grill: Dinner and supper dancing to famous bands. The Rib Room: Succulent roastbeef; Rough Rider Room; Candlelight Room; Cocktails. For reservations call MU 6-9200.

RUSSIAN TEA ROOM — 150 West 57th St. (7th Ave.). Next to Carnegie Hall. Borscht, blinchiki, shashlik. L. from $2.25; D. from $3.50. After-theatre supper 'til 1. Sat. til 2. 7 days a week. Bar. CO 5-0947.

SCANDIA RESTAURANT—45th St. W. of B'way in Hotel Piccadilly invites you to "Eat Like A Norse" at their FABULOUS SMORGASBORD. L. D. and After-Theatre. Bar and Cocktail Lounge. Open daily incl. Sun. Res: CI 6-6600.

SUN LUCK—143 West 49th St. PL 7-1170. Also 75 East 55th St. PL 3-4930. Free parking after 6 P.M.—N.Y.'s only Chinese Restaurant specializing in Cantonese, Peking, Shanghai and Chungking Cooking. "Open Daily."

CAROL CHANNING GIVES A PARTY



Hostess Carol Channing and her guest of honor, George Burns, seated at Leone's, with Nancy Walker, Blossom Seely and Phil Silvers standing.



Hostess and guest of honor arrive for party.



With Jules Munshin.



Frank Loesser and Mrs. Loesser.



Mr. Burns and Miss Channing with Henry Fonda.

Not too long ago, Carol Channing threw a party at Leone's. It was in honor of George Burns, whose association with Miss Channing has been long and tender. Mr. Burns, for instance, staged the first of Miss Channing's Las Vegas nightclub shows and has staged all of them since. Likewise, it was he who gave her the idea for the impersonation of Marlene Dietrich, which has added greatly to Miss Channing's fame. Charles Lowe, Miss Channing's husband, has been associated with Mr. Burns also as a producer on the West Coast of Mr. Burns' television shows. Miss Channing seized the opportunity to throw the party when Mr. Burns came East for a television appearance.

Photographs by Friedman-Abeles

CANADIAN WHISKY—A BLEND OF SELECTED WHISKIES. SIX YEARS OLD. 86.8 PROOF. SEAGRAM-DISTILLERS COMPANY, N.Y.C.



The last guest is gone...

And so is the music, the laughter, the tinkling of glasses. All went well. And V.O. helped. Shining with lightness — yet vibrant in character—it flavored the evening



with happiness. The fact is: V.O. has a genius for turning people into a party. Seagram's Imported V.O. Canada's famous whisky, known by the company it keeps.



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